

(291)
Ravenhill. Margaret W.
Bloomfield N. J.
Apl: 13. 1874.
at Apl 14/74.
of Mr Hyde.

Offers two Statues. "Shepherd
Boy" & the "Swiss Cradle" for
sale. also a number of
oil Paintings.

declined

✓

Two elegant pieces of Italian statuary have been on exhibition at Passmore & Meeker's, on Market street, for two or three days past—one representing a Shepherd Boy, and the other Eve and her two boys Cain and Abel, or the first cradle. The quality of the marble, the execution of the carving, and the general design are of the finest character and the work of a master hand. They are valued at \$7,500 and \$5,000 respectively, and were the property of a gentleman who was unfortunate in business. The Shepherd Boy has been sent to Tiffany's and the other will go in a day or two.

Elegant Statuary.

291

Mr W. W. Corcoran Esq
Washington. D.C.

291
Bloomfield April 12th
New Jersey
W. W. Corcoran Esq
Dear Sir
I have been advised by my friend Mrs Lilly M. Spencer the artist - to apply to you with regard to some works of art, which I am compelled to part with - owing to family trouble; I have the "Sheep Head" by "Jes." now on exhibition at Tiffany's - cor of 15th St & Union square. It cost seven thousand five hundred dollars from the artist's hand in Rome. and I've refused to duplicate for Adon Smith of Madison Ave. for the same sum. Mr Tiffany says it is one of the

finest Marbles he has ever had in his art rooms; I will sell it for five thousand dollars. I have also the "First Cradle" of "Hebe" - a most exquisite work of art - which I will sell for five thousand - five hundred dollars, which I will sell for three thousand. There are not two as fine pieces of statuary in any of the galleries at this time as these for sale. I have over - twenty thousand dollars invested in oil paintings - in my house at Bloomfield New Jersey - among them a genuine Rubens. Among the artists represented, are Guldsberg, Bellermaas, Heydick-Adams. A most exquisite painting of the last named - one of the finest

copies in this country of the "Emma and the Conception" with a fine picture of Bellermaas. I have an autograph letter of Borne - Ben Humboldt's - attesting its authenticity. My place is advertised for sale - I would be a very good one, but the collector's book is all through the hands of the poor man in the street in this state - will not meet a ready sale here. I will sell them at half their cost! I can refer you to Mrs. Spencer. Mrs. Willard, 161 & 61st St. New York - President of the "Borne Club" of which I am a member - and many of the well known scholars of New York if you wish their names. May I write an early reply?
Respectfully, Margaret W. Rosebury.

strong the philanthropic feeling of a comm. might
be. And all I ask or hope for in this case is that the
committee will endeavor to do their best to honor
the noble founder of the Corcoran Gallery of Art.
"The date" you ask for can be readily distinguished in the
usual place for such on the picture.

And now a word about the second picture, since I be-
gin to realize that I am only edifying the comm. Allow
me to say that I am scarcely able to do it. But will
venture the remark that this picture is the most
celebrated of all Mr Elliotts works, and I doubt
not there are those in Washington who are well aware
of the fact. My only object in offering these pictures
at this time your comm. have been made well acquainted.
And now rather than bore you any longer with my
tedious letter I will close by tendering to you
my heartfelt thanks for your patience and man-
ifested kindness. I am, very respectfully, &c.
Sanford Thayer

Ans'd. Sept. 18/74

✓
Paid \$1000 for his picture
of Mr Elliott.

Thayer, Sanford.
Chicago Sept 13/74.
Ans'd Sept 18/74.
(292)

Syracuse, April, 13, 1874.

Dear Mr. MacLeod;

Yours of 9. inst. acknowledging the safe arrival of my picture of Mr. Elliott is before me. And in reply you will pardon me if I confess a little surprise to learn that your art-comm. are so much more interested in any thing from Mr. Elliott's pencil than in my portrait of him, especially after I had been assured that said comm. professed to be actuated entirely by the merit alone of works offered, regardless of the artist, and this picture in question has been pronounced by all that have seen it to be the best one of the lamented artist extant. And were it not that my dear wife prefers to hold our homestead free from mortgage than retain this picture, I should not offer it for sale, for I loved Mr. Elliott and I painted this picture for my own pleasure individually.

As to my price, I will frankly say, that my friends here, as well as those of Mr. Elliott, tell me that I could doubtless raise a thousand dollars for the picture by subscription and place it in our Historical Society here, which is only in its embryo, so to speak. But I feel that the more appropriate place for the picture to find a permanent lodgment is the Corcoran Gallery of Art, and I will say that a thousand dollars would satisfy me for the picture, although I am willing to abide by any price decided upon by your comm. if they are only sufficiently qualified to estimate works of art in just proportion of merit. I should not expect to realize any more on a act of my present necessities, however

(293)

Leverett, Mrs Mary B.
Columbia S. C.

April 10. 1874,

Ans'd Apr 15/74,
(4 m c.)

Wishes to sell a picture

Ans'd. 15th April.

W. W. Corcoran Esq. Washington D.C.

Columbia, S.C. April 10th
1874.

Dear Sir

Will you be so kind as to spare a few moments in reading the letter of an old lady of South Carolina, who desires to write to you in behalf of the Ladies Monument Association of Columbia, S.C. Be not alarmed however, I do ^{not} intend to present you with a begging letter, but only to request that you would purchase from the Association a painting which has been presented to them for the purpose of sale, the Ladies to receive $\frac{1}{3}$ of the purchase money, in order to assist them in finishing a Monument now in course of erection at Elmwood Cemetery, in this City.

Knowing of your munificence, and your splendid gift in the Louise Home to indigent Ladies of the South, (of whom there are so many who are old, and impoverished by

the late war,) the Ladies feel encouraged to think that Mr. Corcoran will not let them appeal to him in vain, and it is not only for their sakes I now write to you, but also, in behalf of the old lady who owns the Picture, and who patriotically desires to devote a third of the sum as her contribution to the Ladies Monument Aps. of Columbia. She has been literally bereft of every vestige of property by the war, her youngest son killed on the field of battle, ~~the~~ next in age died in the ^{C.S.} army also, and the only son to whom she can look for support (and who is the Artist who painted this Picture) is in the West striving for the last few years to make his living as an Artist. This picture, a Historical one, he gave his Mother, and it would be a great assistance to her if it could be sold.

This Picture is life size, and represents the ruins of Fort Sumter, amid which Gen Elliott (then Captain) stands, in the foreground; it is not a mere fancy sketch ~~but~~ but his likeness as he was when

P. S. Permit me to add here the information that

Gen. Elliott was the brother of the Rev. John Elliott of Washington City and M. Elliott Esq., one of the Committee of the Jay-Payee's Convention now or recently in Washington. The latter was a Colonel in the Army during the war.

Any further description of the Picture I shall send with pleasure, if wished-for.

293
engaged in defending Fort Sumter in Charleston Harbour, during which he gained a notable victory and took a number of prisoners, on a night attack of Fort Sumter from the Federal forces who came in boats, hoping to take it by surprise.

Had we even a moderate proportion of our former prosperity, this Picture would not be allowed to go out of the State to find a purchaser.

As it is, we are all too poor in South Carolina at present, to do more than make a bare struggle for life and no money to spend except for the purchase of the absolute necessities of life.

This Historical painting is valued by an Artist of this City at one thousand dollars. The Ladies of the Monument Association however, are so desirous of an immediate addition to their funds that ^{they} will be willing to take six hundred for it rather than wait longer.

The favorable consideration

of Mr Corcoran to this offer is most earnestly hoped for.

The name of the Artist is, James Stuart of Beaufort S. C. He has great talent, and even in boyhood was noted for his pen and ink sketches of battles &c. His art-education after leaving College, was carried on at the North and in Europe, from whence he only returned time enough to throw aside the pencil and volunteer for his country's defense, and was in the C. S. Army until the surrender of Lee at Appomattox. Since then he has striven to support his Mother and himself by his profession as an Artist. But in the South, and at such times as we are now enduring Art pays but poorly.

I trust, my dear Sir, you will not be annoyed by this appeal. In former times I had the pleasure of going through your Picture Gallery once, and hope you will now add this valuable Painting to its other treasures of Art.

Yrs. Respectfully
Mrs. Mary B. Severett.

Nealy

Mrs Mary E.
618. Sixth St.
Spine 15. 1874

Apr 22. 1874

Sends picture by W. L.
Sheppard (The signal of
distress)

618 Sixth Street.
N. W.

Washington, Apr. 15.

Mr MacLeod.

Dear Sir: Mr McGuire instructed us to send this picture of Mr W. L. Sheppard to the Gallery, to be passed upon by the Trustees. It is for sale, and the card names the price. Mr Sheppard is very distinguished as an illustrator of books & Magazines, being artist for Harper's Magazine, The Aldine & many other publications.

If the picture is not accepted please let us know, as per address.

Respectfully
Mrs Mary E. Nealy.

Sheppard
W. L.
Harper's
Magazine
The Aldine
&
many other
publications.

Apr 15/84

Apr 15/84

Nealy
Mrs Mary E.
Apr 15/84

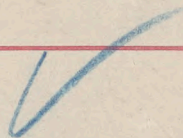
Quiz No.

(295)

N. Y. Apr 22/74,

Ans^d Apr 23/74,

Has rec'd a telegram
saying the Busts left Colum-
bia S. C. on the 20th.



Ans^d Apr. 23/74

April 22^d 1874

Mr MacLeod.

I write to say
that I have this moment
received a telegram, saying
the Busto & left Columbia
to day on the Don; Monday
& I hope will reach you
in good condition -
Regretting the delay, which
I could not wait.

I am yours respectfully
M. Aubé.

17. E. 81 st.

Darby J. J. (296)
Columbia S. C.
April 22. 1874

Ans'd Apr 24/74

Enclosed Duplicate Return
Bill of six boxes Statuary,
shipped on the 20th.

Ans'd by Powers,

Columbia S. C.

April, 22nd 1874.

Wm Mac Lowry,

Enclosed you
will find duplicate
Return Bill of six
boxes Statuary, shipped
in adjustable car 114. R & D
(Richmond & Danville)
C. & A agency - at
Columbia S. C. - Enclosed
you will find also the
receipt to the car containing
the Statuary. The cost

agreed upon was a charge
of $\$2.\frac{16}{100}$ per hundred lb,
the weight amounting to
1704 lbs. Computed as
1700 lbs. The R. R.
agents preferred that
the amount for freight
should be paid at
Washington, and whatever
it may be, it can
be deducted from the
payment of the Railway.
Of course you know the
listing of the two pieces -
Yours Respectfully
Jas T. Darby.

Charlotte, Columbia and Augusta Railroad Co.

RELEASE.

Columbia Station, *April 20* 187*4*

Received, BY THE CHARLOTTE, COLUMBIA & AUGUSTA RAILROAD CO.,
of *Dr J. J. Darby* the following described property:

CONSIGNEE, DESTINATION, &c.	DESCRIPTION OF PROPERTY.	WEIGHT.
<i>Wm. Cabac Lead Eng borcoran art Gallery Washington Dc.</i>	<i>Six (6) Boyes Stutemay</i>	<i>1704</i>

Consigned as per margin, to be transported by the CHARLOTTE, COLUMBIA & AUGUSTA RAILROAD CO. to its Freight Station at *Charlotte*, ready to be delivered to the consignee or his order, or to such Company or carrier (if same is to be forwarded beyond said Station), whose line may be considered part of the route to the destination of said property, it being distinctly understood that the liability of the CHARLOTTE, COLUMBIA & AUGUSTA RAILROAD CO. as a common carrier shall cease at the Station where delivered to such owner, consignee or carrier, UPON FOLLOWING CONDITIONS, viz.:

That Whereas, the Charlotte, Columbia & Augusta Railroad Company and its connecting lines transport *Stutemay* only at their Regular Tariff Rates, except when, in consideration of a reduced rate, the owner or shipper assumes certain risks, specified below: Now in consideration of said Railroad agreeing to transport the above described property at the reduced rates of *2 16* per *100 lbs* the owner and shipper do hereby assume all risk incidental to Railroad transportation, and release the said Railroad, or its connections, from all injury, loss, depreciation or other damage that may be sustained by the above described property—which shall not have been caused by the fraud or gross negligence of said Railroad Company or its connections—and in no case will *I* hold the said Railroad or its connections liable for any damage sustained, except as hereinbefore provided for.

This Road and its connections do not guarantee to transport property by any particular train, nor in time for any particular market, but will forward with as reasonable dispatch as the general business of the Company will admit.

Having read and fully understanding this contract, *I* enter into it with a full knowledge that *I* assume all risks, and that the Charlotte, Columbia & Augusta Railroad Company, or its connections, are released from any and all liability for damage to the property specified above.

WITNESS, our hands and seals, this *20th* day of *April* 187*4*.

M. B. Green



Agent C. C. & A. R. R. Co.

J. J. Darby



Lucas. G. A.

(297)

Paris Mar 20/74,

see No 339.

+ Encloses copy of list of
plaster casts ordered at
the Louvre. They will not
be ready for some time.
Expects to be able to
ship Cabanel's picture
of Moses soon. It will
be sent on a roller.

GORGORAN GALLERY OF ART,

WASHINGTON, D. C.

Re or in 5 days.

Paris 25th March 1874

Mr Wm 3 Wallace

Zurich

Corenan gallery of Art

Sir

I enclose you
 copy of list of the plaster casts order-
 ed, according to your instructions, at
 the Moulding Rooms of the Louvre.
 But I regret to say that, up to the
 present moment, not a single one
 of these casts have been delivered.
 In the Bureau of the Moulding
 Rooms, the person in charge, ex-
 plains this delay by saying that
 they have prior orders to fill, and
 the number of their workmen
 is limited & in addition of the
 Government demand casts for
 the different Museums of France,
 they are obliged to furnish these
 before all others.

I yesterday bought

I obtained an interview with Mr. Ravison, the director of the Service, who has this department under his particular charge, and have succeeded in interesting him in the matter, & he has promised me that he will see personally that, at least, some of the carts on the list shall be delivered with promptitude. He corroborated the statement of the head workman, as given above, but hopes that he will be able to arrange matters so as the order will be filled with as little delay as possible. But still it will require time, as some of the carts are the most important ones.

Mr. Cabanel expects shortly to deliver me his picture of "Moses" & I will forward it by first steamer after. The agents of the steamers have notified

me, that after information taken of the size of the hatches of the Baltimore Steamers, they will be unable to stow a case of the dimensions required to pack it flat, & Mr. Cabanel after examination of the canvas says there will be no risk to the painting if I take the precaution to have made a roller of an unusual large diameter. This I will have done & the picture will come rolled & case shipped in the hold.

I am

Yours most truly
R. B. Seeger.

Nealy. Mrs Mary E. (298)
April 29/74,
Apr 29/74

Will take \$85 for
Mr Reeds picture.

✓

Ms. A. 9. 2. 10

618 Sixth Street.
April 29.

Mr MacLeod.

Dear Sir: You may inform the Committee, if you please, that they can take Mr Reed's picture at \$85⁰⁰ if the reduction would be any object. Mr R. set the price and gave me the privilege of reducing it somewhat - but I should like to do as well for him as possible, as he is poor and despairing, though possessed of remarkable talents.

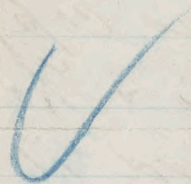
With kind regards -

Mrs. Mary E. Kealy.

(299)
Dorgan Hammond,
Balt. Apr 21. 1874,
Ans'd Apr 23.

Offers a picture for
sale.

Rejected



Ans'd. 23d. April

HAMMOND DUGAN,

Attorney at Law,

81 ST. PAUL STREET, BALTIMORE.

April 21st 1874

W.W. Coeran Esq.

Dear Sir,

I have a very handsome picture which I wish to sell and which you may be willing to buy for your collection.

It is the amour of Jupiter with Antiope. It was copied by "Vanderline" from an original "Coregio." The various artists who have seen it, regard it as faultless and the colouring not to be surpassed.

The picture is about 5 ft. 6 in. x 4 ft. and represents Antiope reclining on a bank in profound sleep, apparently unconscious and by her side, is Cupid, with an extinguished torch. Jupiter in the form of a Satyro is looking over her and raising the drapery from her person.

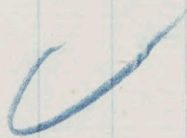
The animal is fully expressed in the Satyro and all innocence and sweetness in Antiope.

Very respectfully yours

Hammond Dugan

Sartain John. (300)
Phila. Apr 28. 1874,
and May 7/74,

There is a Ghiberti's Gate
in Phila! but not complete.
With regard to tinting
Plaster Casts,



picture of Chief Justice Shippen, it is one of his works well known for its merit. I am almost sure that my friend David Edwin engraved it in stipple and I am inclined to think that I have it in my collection, but in my present confusion cannot look. I will remember to procure the information for you and write you as soon as I know.

We are getting on finely with our new Academy building but the cost is greatly exceeding our calculations and the Architects estimates. It will not be done this year

Yours truly John Sartain

Mr J. Sartain

Reply to May 4.

Pennsylvania Academy of the Fine Arts,

Philadelphia, April 28th 1874

William MacLeod Esq^r

My Dear Sir

Yours of the 14th inst. came duly to hand, and would have received promptly, but that then and since I have lived in a state of much confusion - sometimes in New York and sometimes here - and my correspondence, most of it, has been sadly neglected.

Still, the matter has not been quite as guilty as it appears. Nine or ten days ago I wrote you rather hurriedly, just as I was about returning again to New York, and made my letter partly an introduction to you for a much esteemed friend of mine, Mr. George Gebbie, and various causes led to his leaving Washington sooner than he intended, and so the letter was not presented. But he has gone south again and will then see you.

In reference to some matters touched on in your letter of the 14th inst. I have to say

first - with regard to Lorenzo Ghiberti's gates of the Baptistery at Florence, we have had plaster casts of that fine work of Art in our collection at the Pa. Acad^y of the Fine Arts for very many years. I should say, of the gates themselves, with the ten Pan and the intervening heads and figures, but not, I regret to add, the sculptured architrave or jam around the gate. These however, we shall get if they are to be had when we come to arrange our material in the new structure as soon as finished. I never knew whether moulds had been taken from the whole of this architrave, - if you have it all, it comforts me, because it proves that it has all been moulded.

I don't know where these casts of ours came from, but it could not have been from the South Kensington Museum, because the age of that institution does not, I think, go as far back as the date of the Academy getting these casts. The getting them happened thus - the day on which New York City celebrated the introduction of Croton Water, John C. Montgomery

and I were companions on the road. He was a Director in the Academy, and I told him of a complete set of casts of the Florence Baptistery gates which I had learned were stored in the attic of a house in Walnut Street below 10th and that the Directors should by all means secure them if possible. It was done, and the order of arrangement was obtained from Italian engravings.

They had been carelessly kept, and for the sake of uniformity in tone and color, they had to be tinted, which was done with sized color by a skilful hand, and this brings me to the answer to one of your queries. A plaster cast must never be touched with either oil or distemper color until the pores have been choked with washes of weak or thin shellac. If this precaution is not taken - the exceedingly absorbent character of the plaster causes the fluid vehicle to rush in, and ^{the} surfaced gets so clogged with the pigment as to obliterate the details. If the casts are not disfigured by stains, let the plaster remain untouched.

I am glad you have possession of Stuart